

# Esprit Orchestra

Alex Pauk • Music Director and Conductor



## *Rivka!*

presented by



**ScotiaMcLeod**

Saturday, February 4, 1995  
Jane Mallett Theatre • St. Lawrence Centre

## *By definition:*

**es-prit\** is-pré\ n[F. fr. **L** spiritus spirit] - vivacious, cleverness - as in "esprit de corps", the spirit which inspires enthusiasm, devotion and strong regard for honour.

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# PROGRAMME

## Esprit Orchestra

Alex Pauk • Conductor

Saturday, February 4, 1995 • 8:00 p.m.

Jane Mallett Theatre • St. Lawrence Centre for the Arts

## ***Rivka!***

Presented by



**ScotiaMcLeod**

**Featuring**

**Rivka Golani (viola)\***

*Common Ground* (1993)

Melissa Hui (Canada)

*Mourned by the Wind* (1989)  
for viola and orchestra

Giya Kancheli (Georgia)

Largo molto  
Allegro moderato  
Larghetto  
Andante maestoso

### INTERMISSION

*Concerto for Viola and Orchestra* (1985)

Alfred Schnittke (Russia)

Largo  
Allegro molto  
Largo

\*Ms. Golani's performance is sponsored by:

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Tonight's programme is being recorded by CBC Stereo for broadcast on  
*Two New Hours*, 94.1 FM in Toronto, Sunday nights at 10:05 p.m.

*Please join us after the concert in the lobby for complimentary coffee.*

## PROGRAMME NOTES

### *Concerto for Viola Concerto and Orchestra* Alfred Schnittke

The themes of death and destruction had been pervasive throughout Alfred Schnittke's music since 1972 (the year his mother died of a heart-attack). In this concerto, the themes are intensified. In fact, Schnittke himself suffered a heart-attack ten days after completing this work, and although he did recover, most of his later work continues to be death-haunted.

The *Viola Concerto* has three movements - Largo, Allegro and Largo - with the centre of gravity in the last, longest and slowest. Schnittke tells us that the first, relatively simple movement is a prelude to life's turbulent unfurling heard in the allegro's "restless chase." The third movement is a "slow, sad overview of life on the threshold of death."

The second movement is more maniacal than comparable movements in Schnittke's earlier, key works, and the desolation of the finale is comparable to the blackest and bleakest moments in the works of Shostakovich.

The elements of parody in the finale are not so much quotations from other composers, but rather deeply poignant *recherche du temps perdu*, and a review of "other modes of experience"

that might have been possible. Although this fusion of immediacy with a phantasmagorically dissolving past bears on our "lost" state in a pluralistic society, Schnittke perilously steers himself and us between hazard and hope.

### *Common Ground* Melissa Hui

*Common Ground* was commissioned by the Winnipeg Symphony Orchestra for performance on February 4, 1994 at the third annual New Music Festival in Winnipeg, Manitoba. The work was conceived as a complementary work to *Between You*, an orchestral work which was commissioned by the Vancouver Symphony Orchestra and premiered in January, 1993. Whereas the latter work is quiet, pastoral meditation that evokes a seamless, prairie-like flatness, *Common Ground* is a loud, hyper-kinetic fanfare, full of boisterous "sound objects" that jostle for attention and elbow for "airtime." In using materials that sound, in turn, primal and urbane, I aimed to create a musical quilt, a patchwork of inviolable musical entities whose diverse natures would be united, and by juxtaposition, strengthened, in a single integrated whole.

Melissa Hui

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"I never commit myself to accepting or rejecting a previously established technical or stylistic system as my goal/objective. Of course, every person who starts writing music encounters the whole set of traditions, whether they be centuries old or contemporary. I am as close to the music of the pre-Bach composers as I am to those of the twentieth century. While I am attracted to that mysterious spirit in Georgian folk polyphony, I am still unable to comprehend it. True artistic perfection is always a mystery; there is no point in taking it apart in the hopes of creating something similar.

"When composing, I never think of using specific means of expression. I establish basic themes, a dramaturgical scheme of the whole, and then gradually, note by note, create a musical progression. This progression should soar in the listener's imagination. It should convey the sensations of beauty and eternity streaming in the height of light. Above all, it should inspire the widely understood feeling of religiousness which is manifest in all the music dearest to my heart."

*Giya Kancheli*

*Mourned by the Wind* is dedicated to Givi Ordjonikidze.

**Rivka Golani**  
**Viola**

Rivka Golani is generally recognized as one of the great violists of all time. Her contributions to the advancement of viola technique have already given her a place in the history of the instrument and have been a source of inspiration not only to other players but to many composers who have been motivated by her mastery to write specifically for the viola. More than 180 pieces have been written for Ms. Golani, of which 22 are concerti.

Allied to technical ability, Ms. Golani's approach to the instrument is at once passionate and sensitive. Her performances, both on record and in the concert hall, reveal an originality of interpretation and musicianship of the highest quality.

Familiar to audiences throughout the world, she has performed as a soloist with the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebow, Israel Philharmonic, Tokyo Metropolitan Orchestra, Montreal Symphony, and many others. In addition, an ever increasing number of recordings are being released featuring Rivka Golani, including the world premiere recording of the Edmund Rubbra *Viola Concerto* with the Royal Philharmonic Orchestra for Conifer Records (released August, 1994).

Rivka Golani is also a painter of distinction, and has worked closely with composers as a visual artist in presenting multi-media performances of works for the viola. For example, Michael Colgrass's *Chaconne* for viola and orchestra was inspired by her paintings; Franz Hummel's viola concerto, *Hatikva*, is written to be performed solely by Ms. Golani and with one of her major paintings as a back-drop.



**Rivka Golani**

## **Melissa Hui Composer**

Melissa Hui was born in Hong Kong (1966) and raised in Vancouver. She received degrees from the University of British Columbia, California Institute of the Arts and Yale University. Her teachers include Jacob Druckman, Mel Powell and Morton Subotnick.

Hui's music has been performed in Canada, the U.S., the Netherlands, Japan and Taiwan. Her awards include prizes from PROCAN\*, Vancouver New Music Society, CAPAC\*, SOCAN, the Canadian Composers' Competition, the Taiwan Symphony Orchestra and grants from The Canada Council. Her commissions include works for the Vancouver Symphony Orchestra, the Winnipeg Symphony Orchestra, the CBC, the Nouvel Ensemble Moderne, Vancouver New Music, the Pierrot Ensemble, and the Pittsburgh New Music Ensemble. In the past two years, her trumpet concerto, *two sides to the wind*, has been performed by the orchestras of Winnipeg, Taiwan, and Nevada, and the work was chosen in 1992 to represent Canada at the International Rostrum of Composers in Paris.

Her recent work, *Speaking in Tongues*, was one of three winning compositions of the Nouvel Ensemble Moderne's International Forum 93, and the work was recorded by the NEM under Lorraine Vaillancourt. *Common Ground* was premiered by

the Winnipeg Symphony Orchestra during the 1994 Winnipeg New Music Festival. Performances of Hui's music last year included premieres by the Common Sense Ensemble and the Pittsburgh New Music Ensemble.

Hui has taught theory, orchestration and composition at Wilfred Laurier University in Waterloo, Ontario, and joined the theory and composition faculty at Stanford University this past fall.

*\*Performing Rights Organization of Canada and Composers, Authors and Publishers Association of Canada Limited respectively; now SOCAN.*

## **Giya Kancheli Composer**

Giya Kancheli is considered one of the foremost Georgian composers of his generation. He was born in Tbilisi in 1935. During his childhood he showed considerable musical promise, although it wasn't until he was in his mid-twenties that he finally decided to make music his main vocation. He graduated from the Tbilisi University in 1958 and studied at the Tbilisi Conservatory between 1959 and 1963. In 1970 he returned to become a member of the faculty there.

Although very little of his music has surfaced in the West, he has composed in a wide variety of idioms, including film music, modern jazz, musicals, incidental music to plays, chamber music, and in particular an impressive series of six symphonies (written

between 1967 and 1981).

Kancheli's artistic personality and outlook show certain similarities with the work of Bela Bartók, in that he attempts to utilise the folk music of his country (Georgia), and without resorting to direct quotation, employs certain characteristic formulations as an embryonic catalyst for composition on a symphonic scale.

A much honoured and respected composer, Kancheli was Director of the music department of Rustaveli Theatre in Tbilisi; was on the Board of the Georgian Composers' Union and was an Honoured Art Worker of the Georgian SSR (1973). In 1976 he was awarded the State Prize for his *Fourth Symphony*. His music has been performed in Germany, Romania, Poland, the United States and many other countries. He currently lives in Berlin.



## **Alfred Schnittke**

### **Composer**

Alfred Schnittke belongs to the present generation of Russian composers, whose significance during the 1950's and 1960's consisted essentially in their ability to integrate previously neglected European styles into the musical life of the Soviet Union, thereby involving a wider public. He was born in Engels, a city on the Volga in the district of Saratov, and moved to Vienna with his family at the age of twelve. At that time he began studying the piano and at the same time made his first attempts at composing. He returned to Moscow and graduated from the Moscow Conservatoire, where he studied with Nikolai Rakov, in 1960.

Schnittke developed his own musical language with some difficulty, as a result of being cut off during the Stalinist era from the processes of development taking place throughout the rest of Europe. In order to forge his own individual style, he first had to digest a number of stylistic trends, attempting to find a link from Stravinsky, Prokofiev and Shostakovich, via the Second Viennese School, to contemporaries such as Boulez, Nono and Stockhausen. After this intensive phase in his work, Schnittke moved in the direction of serial writing, repeatedly marked by a delight in baroque forms and sound. In 1989, following an extended period of working with traditional forms and harmonic melodic textures, he

attempted once again to tread the path of the Second Viennese School.

Schnittke's compositions are marked by clarity in design and expression, dramatic development, breadth of scale and preference for dialogue and competition between participant musical voices.

## **Alex Pauk**

### **Conductor**

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Array Music in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the

development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme. In addition to his work with the orchestra, Pauk was Co-Chair for the I.S.C.M. World Music Days held in Toronto and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony and others. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. Most recently he has been commissioned by Erica Goodman to compose a work for harp and chamber orchestra, and will compose the music for a collaborative dance project with leading East Indian dancer/choreographer Menaka Thakkar.

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---

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## Violin I

Fujiko Imajishi (Concertmistress)\*

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Anne Armstrong

Laurel Mascarenhas

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Ellen Farrugia

## Violin II

Jayne Maddison

Paul Zevenhuizen

Janie Kim

Yakov Lerner

Joanna Zabrowarna

Noel Laporte

## Viola

Douglas Perry

Beverley Spotton

Angela Rudden

Terry Helmer

Rennie Regehr

Katharine Rapoport

Sylvia Lange

Anthony Rapoport

## Cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Roman Borys

Marianne Pack

Winona Zelenka

Alex Grant

Margaret Gay

## Bass

Tom Hazlitt

Robert Speer

Paul Langley

Hans Preuss

Luc Michaud

Tracey Mortimore

David Lasker

Troy Milleker

## Flute

Christine Little

Maria Pelletier

Shelley Brown

Diane Aitken

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Marie-Line Ross

## Clarinet

Gwilym Williams

Richard Thomson

Greg James

## Bassoon

Gerald Robinson

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Michele Gagnon

Vince Barbee

Niel Spalding

Lisa Booth

## Trumpet

Stuart Laughton

Raymond Tizzard

James Gardiner

Michele White

## Trombone

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